

BACONIANA

VOL. XXVIII.

No. 113.

OCTOBER, 1944

EDITORIAL.

MR. AGATE AMIDSHIPS. In his first "Ego" book (p. 267) Mr. James Agate wrote:

"Your Englishman confronted by something abnormal will always pretend that it isn't there. If he can't pretend that he will look through the object, or round it, or below it, or in any direction except into it."

That is perfectly expressed, and perfectly true. We know that when you force him to see the impossibility of the Stratford position, he runs away from its implications with "what does it matter who wrote the plays so long as we have them?"

The ignorance of "the man in the street" concerning Shakespeare is deplorable. Few have ever read a single play for its own sake. Certain of the plays will do well in the theatre provided there are some big names in the cast. The public flock to see particular players rather than great plays, and utter rubbish often enjoys a long "run" if the management have engaged "star" performers.

It requires some mental effort to appreciate Shakespeare, but the average Englishman is inclined to be lazy in his leisure. He does not understand why anybody should exert himself without being paid for it unless patriotism is the motive. As for the small minority, who sacrifice time as well as money for a cause, he regards them as "cranks." He would be quite ready to agree that Bacon was "Shakespeare" if that opinion were put before him until he was tired of hearing it, but only if he is told in his newspaper to believe it. He likes to follow mass opinion, especially if it is fashionable and backed by the "authorities." But he is unwilling to think it out for himself, preferring the line of least resistance.

In June, Mr. Agate published "Ego 6," which covers the period August, 1942, to December, 1943. It includes, therefore, his reactions on reading "Shakespeare: New Views for Old," which he received for review towards the end of June, 1943. Under the date 25th June, 1943, he makes the startling admission:

"At 3-38 this morning I became, after years of resistance, a convert to the Baconian theory. Alas, poor Will!"

Then on July 4th:

"Here is Mr. A. L. Rowse seeing in Shakespeare's Octavius Caesar the counterpart of Cecil defeating Essex. But where did Stratford's butcher pick up that political science which Bacon had at his finger-tips?"

For July 15th he more or less reprints his review of the book as it appeared in *The Sunday Times*, and on 28th July comments on the avalanche of letters he received, and he tries to ease his troubled mind with saying he has "half joined the Baconians." As to the reason why Mr. Agate retreated to the half-way line in the course of three short weeks we are left in the dark. Was it because he was afraid of the sensation it would create if, in his *Sunday Times* review, he had confessed to a complete conversion? Perhaps his final and greatest work is yet to be published—"The Confessions of James Agate?"

SHAKESPEARE AND THE BIBLE. Several books have been written on Shakespeare's knowledge and use of the Bible. Dr. Melsome, in his articles in *BACONIANA* has proved that Bacon was no less familiar, and that Bacon and Shakespeare frequently drew on the same passages.

In *Henry V* (III-6), we find the Dauphin quoting:

"Le chien est retourné à son propre vomissement, et la truie lavée au boubier."

Turn to *II Peter*, II-22, and it reads:

"The dog is returned to his own vomit again; and the sow that was washed to her wallowing in the mire."

Now *La Sainte Bible*, printed at Lyons in 1550, is identical with Shakespeare except that the second part of the passage reads, "et la truie lavée est retournée au boubier."

It is quite natural that, in quoting from memory, Shakespeare should omit the "est retournée."

The Geneva Bible was not the source, for there the passage ends "est retournée à se veautrer au boubier."

We must now make our choice between the Stratford player (who would not have learnt French even if he had attended the school at Stratford. He would have had to engage a private tutor) and Francis Bacon who, in his youth, had spent three years on the Continent, and whose memory was phenomenal. Those few words, spoken by the Dauphin, are almost sufficient, in themselves, to shatter the Stratford tradition.

WHITGIFT, SHAKSPERE AND BACON. Whitgift, who became the famous Archbishop of that name, was Bacon's tutor at Trinity in 1573-5.

It was Whitgift who, on 28th November, 1582, as Bishop of Worcester, insisted upon a Bond against impediments to safeguard himself by reason of pre-contract or consanguinity which might imperil the marriage of "William Shagspere and Anne Hathaway of Stratford." He clearly had some reason to make him feel uneasy, having on the previous day authorised the marriage between "William Shaxpere and Anna Whatley of Temple Grafton."

It was Whitgift who, in 1593, as Archbishop of Canterbury, authorised the printing of *Venus and Adonis*—a most surprising act of condescension on the part of a strict Churchman, and only understandable if he wanted to help an ex-pupil. Books less licentious than *Venus and Adonis* were either “stayed” or after publication were ordered to be collected and burnt. Such was the case with Hall’s *Satires* which the Archbishop decreed should be “presentlye broughte to the Bp. of London to be burnt.” Hall later became Bishop of Norwich.

SHAKESPEARE, BACON, AND POPULAR FALLACIES. Commenting on a contribution by Mr. S. A. E. Ackermann in *Notes and Queries*, in which this gentleman tried to argue that because Bacon and Shakespeare introduced fallacies, but often different ones, therefore two writers were concerned, Mr. H. F. Leftwich (N. & Q. 15th July, 1944) completely reversed the conclusion of Mr. Ackermann on the latter’s own evidence. Mr. Leftwich observed:

“Mr. Ackermann states that he has found sixteen popular fallacies common to Bacon and Shakespeare, and seventy-eight which occur in their works, but not in both.

He does not mention how the seventy-eight are sub-divided, but I happen to know that the figures are forty-three for Bacon, and thirty-five for Shakespeare.

He then concentrates on the last two numbers, and uses them as an argument to prove that the works of Bacon and Shakespeare were written by two different people.

At first sight this looks rather plausible, but suppose that instead of concentrating on the numbers forty-three and thirty-five, we consider the number sixteen.

The question is, if the works were written by two different authors, what is the chance that they would have sixteen fallacies alike?

Now for the purposes of argument we assume that all fallacies are equally likely to occur, but we do not know how many there were in existence at the time the works were written. As Mr. Ackermann gives 1,300 in the third edition of his “Popular Fallacies,” and is presumably still collecting them, and as we might also assume that mankind has become more intelligent with the passage of time, it would not be unreasonable to take a figure of 1,000 fallacies at least existing at the time the works were written.

The problem is now in mathematical form, and can be dealt with by statistical methods, or, if preferred, by simple methods of mathematical probability.

There are 1,000 different things, from which one man chooses fifty-nine, and the other chooses fifty-one. It will be found that the chance that they will have sixteen in common is extremely low, something like one in 200 million.

Hence by concentrating on the number sixteen, we reach the conclusion that probably only *one* person was involved, and that person can only be Bacon.

If we take a larger number than 1,000 for the total number of fallacies, the argument becomes still more favourable to the Baconians.

I do not myself support the view that conclusions are to be drawn from these numerical data, as the argument is vitiated by the fact that all fallacies are certainly not equally likely to occur.

Since, however, Mr. Ackermann employs such numerical arguments he must be fair and treat the number sixteen with equal respect. The number seventy-eight signifies nothing, as it is about what one might expect, but the number sixteen is very remarkable indeed. It is the number of common fallacies which has far the greater significance, but it has been passed by as though unworthy of attention."

DR. ROBIN FLOWER AND "SIR THOMAS MORE." When referring to the retirement of Dr. Robin Flower (Deputy Keeper of the Manuscripts at the British Museum), the *Yorkshire Post* revived the old controversy as to the handwriting in the Insurrection scene of the Elizabethan manuscript play on Sir Thomas More. It is stated that he "threw a bombshell into the Baconian camp by declaring, after careful investigation, that some fragments of a play on Sir Thomas More were in the handwriting of Shakespeare, and were thus the only known specimens of his work apart from the accepted signatures."

The truth is that all Dr. Flower succeeded in doing was to repeat what has been stated by Sir E. Maunde Thompson in *Shakespeare's Hand in the Play of Sir Thomas More*, published in October, 1923. This book was boomed in the newspapers of the time as a "Great Shakespeare Find!", "Most Valuable Manuscript in the World," &c. But even in 1923 the "find" was nothing new. It was at least fifty years old then, and controversy had raged around these 147 lines ever since. It is significant that neither Sir E. Maunde Thompson nor Dr. Robin Flower attempted a reply to the late Sir George Greenwood's crushing criticism of the former "palaeographer" which he made in *The Shakspeare Signatures and Sir Thomas More* (1924). The obvious reason for this was that there was no reply possible, any more than it was possible to compare the handwriting in these 147 lines with the six widely varied scrawls which pass for Shakspeare's "signatures." The handwriting of 13 of the 20 pages was identified by Dr. W. W. Greg as that of Anthony Munday, who wrote for the Admiral's men at the Rose (see Henslowe's Diary) in collaboration with Drayton Dekker, Chettle and others. There are three other hands besides that of Munday in the manuscript. The plays they wrote mainly concerned historical persons (*Sir John Oldcastle*, *Cardinal Wolsey*, *Richard Coeur de Lion*, *Owen Tudor*, &c.) and *More* belongs to the

same category. Even supposing player Shakspeare had been capable of writing a scene, it would have been bad business, and very unlike his nature, to dress the window of a rival enterprise.

The style, phrasing and philosophy displayed in these 147 lines do, however, point to "Shake-speare" having provided, or at least polished, this particular episode—the only one in the play giving scope for instruction of the masses as to good conduct and obedience to authority. Degree and order was one of "Shake-speare's" favourite themes.

Dr. Melsome has pointed out many striking parallelisms (see *BACONIANA*, Oct., 1943) between Bacon and the author of the Insurrection scene.

Dr. Flower contributed nothing fresh with regard to the authorship of the scene. He merely gave his blessing to the valueless speculations of his predecessor, Sir E. Maunde Thompson, without defending him against the withering refutation of the claims made for Shakespeare's hand.

"THE BACON-SHAKESPEARE ANATOMY." Dr. W. S. Melsome's remarkable parallelisms in thought and expression between Bacon and Shakespeare are shortly to be published in one volume. The compilation of these parallelisms represents many years of study and an astonishing feat of memory, for there is no concordance to the writings of Bacon. Dr. Melsome does not confine himself to the works usually included in modern editions of Bacon, but has made equal use of the letters, speeches, masques, &c., with which even our professors are quite unfamiliar.

The book will prove beyond all cavil the truth of what Gerald Massey wrote in *The Secret Drama of Shakespeare* (1888) that "when all deductions are made there does remain a considerable residuum of likeness not only distinguishable in separate ideas, for the philosophical writings of Bacon are suffused and saturated with Shakespearean thought."

Dr. Melsome's work goes further than this and proves that the "likenesses" are far more extensive than "a considerable residuum," and are equally prominent in all Bacon's writings, whether philosophical or otherwise.

R.L.E.

DONNELLY'S AMAZING CRYPTOGRAM CIPHER RE-EXAMINED.

By COMYNS BEAUMONT.

PART TWO.

I DESCRIBED in the last issue of *BACONIANA*, with as much detail as possible, subject to space, the elaborate system of Donnelly's Numerical Cipher as explained by him in his two massive volumes of *The Great Cryptogram*, published in 1888 and long ago out of print, a cipher known to few of the present generation.

Resuming the subject from where I broke off, we approach the actual narrative as he had decoded it of Act I, Scene 2, Part 2 of Henry IV, using a facsimile of the 1623 Folio edition of Shakespeare. If we commence on the 2nd column of page 74 of that play and work forward, as he tells us to do, the story emerges as related by Harry Percy in the first place, Francis Bacon's confidential servant, in the year 1600, who announces disconcerting news, and on hearing his report Bacon inquires anxiously, "How is this derived? Saw you the Earl?" signifying the Earl of Essex, who had then been released from the custody of the Lord Keeper Egerton.

"No," replies Percy, "I derived these news from a well-bred gentleman of good name, whom my Lord, the Earl, sent to tell your Honour the news. He is a servant of Sir John Travers, by the name of Umfreville. He is furnished with all the certainties and will answer for himself when he comes here."

Percy goes on to explain that he left the Strand after him but Umfreville's horse being exhausted, he stopped to rest it. "My instinct tells me something is wrong," Percy proceeded. "He asked me the way here and I asked him what he is doing here and what are the tidings from the Curtain."

The Curtain Playhouse, where Richard the Second was being performed, was probably the *rendezvous* of Harry Percy, Umfreville, and other young men of the period, and hence the allusion. To Percy, suggests Donnelly, it must have been a regular resort, for it is probable that he acted as an intermediary between Bacon and Shakspeare.

Umfreville had replied that "our party (the actors in the company) had met ill-luck and gave me the news. Field is a prisoner, and is wounded to the death, and Bardolfe* is now almost as good as dead, slain, killed outright by the hand of the Old Jade.† Your cousin (Robert Cecil) hath even sent out his posts to bring you (Bacon) in. The Fortune and the Curtain are both now full of his troops." He concluded this sensational news with the remark, "The Earl of

* "Bardolfe" a nickname for Dr. Hayward (Donnelly).

† The "Old Jade" was used to designate the Queen (Donnelly). It was used colloquially much as to-day we say, "Old girl," having a like significance.

Shrewsbury is now sent out to bring them all before him and by some stratagem make them say who furnished these plays."

Most of the narrative, I should mention, is derived from pp. 74, col. 2, and 75, col. 1, of the Folio, with a few from p. 74, col. 1. From the conversation between Percy and Umfreville it is evident that they knew one another well. Meeting Umfreville casually in the Strand, and seeing his horse had been ridden very hard, so that he was compelled to rest it, such was the news he had gathered of so alarming a character relating to his master, Bacon. Field, described as a prisoner and badly wounded, was perhaps Nathan Field, one of the best-known actors of the time. Bardolfe, Donnelly suggests, was a nickname or pseudonym for Dr. Hayward, who had been arrested some time in 1599, and who had just been violently assaulted by Elizabeth as mentioned by the obviously excited Percy, who thought she had murdered him. Baconians will be aware that the Curtain and the Fortune were two leading theatres of the period and where many of the Shakespeare plays were produced. The Fortune was built in 1599-1600 by Philip Henslowe and Edward Allen, and so was quite new. Sir John Chamberlain spoke of it as "the first playhouse in this town." It was burnt down in 1621 but was rebuilt.

In August, 1597, Nash, the author of the play, "The Isle of Dogs," writing for the Lord Admiral's Players managed by Henslow, was sent to the Fleet prison for "seditious and slanderous matter," and on the 28th day of that same month the Privy Council addressed a precept to the Justices of the Peace of Middlesex and Surrey, directing that, "in consequence of great disorders committed in common playhouses and lewd matters handled on the stage, the Curtain Theatre and the theatre near Shoreditch should be dismantled and no more plays suffered to be played therein, and a like order to be taken with the playhouses on the Bankside in Southwark, or elsewhere in Surrey, within three miles of London."* This prohibition was, however, withdrawn after a short time but it shows the perturbation felt by the authorities.

When Umfreville interviewed Bacon (I cite Donnelly) he reported some significant words uttered to Elizabeth by Cecil, the Queen's Secretary of State: "These plays," he had said, "are put abroad at first upon the stage in the name of Morelow (Marlowe), a woe-begone, sullen fellow. He had engaged in a quarrel with one Anchor (Archer), a servant, about a wanton, ending in a bloody hand-to-hand fight in which he was slain. The point of his own sword struck against his head and eye, making fearful wounds. My father would, in his wrath, have burned the whorson-rascally, yea, forsooth knave alive in the fire of Smithfield, for the sin he hath committed against Heaven and the State."

It is unnecessary for me to remind the reader that Marlowe was

*J. Payne Collier: "History of English Dramatic Poetry and Annals of the Stage," p. 298.

thus slain in a brawl at Deptford, then a little village, in June, 1593, at a time when he had been apprehended on a charge of blasphemy and was on bail at the time of his death. Cecil, after dismissing Marlowe as a mere mask of the author of the Shakespeare plays, came to Shakspeare, calling him "Shakspur," the deciphering requiring the root numbers 505 and 523, and he then touched on his early life at Stratford, when he first raided Sir Thomas Lucy's estate.

"He goes," said he to the Queen, "one day, and with ten of his followers did lift the water-gate of the fishpond off the hinges and turns all the water out of the pond, froze all the fish and girdles the orchard." Passing from this delinquency he mentions as later a battle royal between the followers of "Shakspur" and Sir Thomas Lucy's gamekeepers. "They drew their weapons and fought," he recounts, "for an hour, not stopping even to breathe," after which Shakspur fled from Stratford. "He left his poor young jade big with child."

After this recountal of Shakspeare's character, confirming what has been generally reported of him in his early days, Cecil turned to the question of the play of Richard II. He said that, having heard how the Essex party were representing the deposition and murder of Richard the Second and were cheering uproariously at every "hit," he sent a friend to ascertain the facts, who reported the scene of the death of the king who was murdered at Pomfret (Pontefract) by Sir Pierce of Exton as represented in the last act of the play.

"But when poor King Richard fell a corpse at Pomfret under uncounted blows," Cecil continued, "they make the most fearful noise. Again and again it broke forth. It seemed as if they would never stop." He moralised on this: "The play shows the victory of rebels o'er an anointed tyrant, and by this pipe he hath blown the flame of rebellion almost into open war."

Pausing at this point, in the midst of Cecil's indignant story, in which behind all appears to have been lurking the hope and intention to implicate Francis Bacon, it will be recalled that one of the charges against Essex in February, 1601, was that Sir Gilly Merrick, one of Essex's own men, Commander of Essex House, Strand, paid the actors at the Curtain Theatre forty shillings in addition to their takings, to perform Richard II, the day before the abortive uprising, so that the insurgents might gloat their eyes upon the sight of regicide on a mimic stage which they hoped the next day would develop into reality. We also know that on August 4th, 1601, nearly six months after Essex had been beheaded, William Lambarde, the Queen's "handsome man of Kent," had audience in Her Majesty's Privy Chamber at Greenwich, where he presented her with his "Pandecta" of historical documents to be placed in the Tower. Said Elizabeth to him, "I am Richard the Second, know ye not that?"

This tragedy was played forty times in open streets and houses"* the word "houses" signifying playhouses, usually so

* Knight: Biography of Shakspeare, p. 414.

called at this period. Hence we may realise how the performance of this play in particular rankled in the mind of the Queen cunningly fomented by Cecil.

He proceeded to accuse the Shakespearian playwright of "these well-known plays, of ridiculing religion," his aim being, he alleged, to poison the minds of the "discordant, wavering multitude. . . . They mean in this covert way to make a rising and flood this fair land with blood," he cried, "so that not only their bodies but their souls might be damned. It is plain that my Lord the Earl (Essex) is young Harry Monmouth, Prince of Wales, the Duke of Monmouth's son."

Thus much did Umfreville relate to Bacon on this theme which we are left to surmise had reached the ears of Essex from a trustworthy source. Then, in proper order of the narrative, is told the violent assault on Dr. Hayward by the Queen herself. This man, a Doctor of Civil Law, a scholar, and a distinguished historian of the age, had written his sober prose history of Richard II (its published date being 1597), and had dedicated it to the Earl of Essex (with the latter's permission). A second edition appeared in 1598, and the work was described by Essex's opponents as a "singular and mendacious tract." Elizabeth, as Bacon says elsewhere in his "Apology," was "mightily incensed," easily understood for the implication to her mind was to recommend Essex to go and do likewise, e.g. remove her from the throne. She sent for Bacon and put the question whether this were not a case of treason, to which he adroitly framed an ambiguous reply saying that "for treason surely I found none; but for felony very many," and on being further pressed by the Queen, replied facetiously that Hayward had stolen sentences from Tacitus, which, in fact, was not correct.

If we comprehend the situation fully, and recollecting that Bacon was expressly dragooned by the Queen's instruction to appear against Essex in the preliminary inquiry in 1600 and in his trial in February, 1601, in both instances having to employ his forensic skill, despite his earnest plea to be excused, in order to convict Essex of this dedication as a seditious act, we may ask whether, when Elizabeth sent for Bacon, it was related to a suspicion in her mind, assiduously fostered by Cecil, that he was the real author of Hayward's work and so knew more of the inwardness of the dedication than he was prepared to admit. In other words, that she was aware of his own part in the plot. It is not without significance that Hayward later held an office in Chancery under Bacon. It would explain much in her subsequent attitude towards Bacon in the trial of Essex, that strange hidden influence which compelled him to accept a brief as a prosecutor. Both the Owen and Biliteral Ciphers reveal that threats were made to force Bacon to appear which he dared not disobey. Donnelly claims that his Cipher story shows that Bacon was "completely in the power of Cecil; that he knew Bacon had shared in the conspiracy and the latter had to choose between taking this degrading work in

his hands or going to the scaffold with Essex. It was humiliation bitterer than death." It raises a question of considerable importance in throwing a light upon this aspect of Bacon's career, but one I will not discuss further now.

To return then to Hayward. He was arrested in 1599 and thrown into gaol, where he languished, and on the present occasion was taken to the Palace of Whitehall at some date in the summer of 1600. Here he was interrogated by Cecil, the Queen being present in the orchard, carrying a great stick or crutch. The Queen, we are told, did not believe that Hayward was the real author of the history of Richard II and suspected some greater person lurked in the shadows behind him. Who was it? She threatened Hayward with the loss of his ears unless he confessed. "Thy hateful looks," she said scornfully, "and the whiteness in thy cheek is apter than thy tongue to tell thy nature." Doubtless the unhappy man was scared stiff when he saw the menacing figure of the relentless Queen. "Come, speak out!" interposed Cecil. "Why did'st thou put the name of my Lord, the Earl, upon the title-leaf of this volume?" Hayward, in reply, was foolish enough to praise Essex as a great and good man and the first among princes.

"On hearing this unwelcome praise of my noble Lord," continued Umfreville, giving the account as from Essex, "Her Grace was not able to restrain her passion any longer. The sullen Old Jade doth listen with the ugliest frown upon her hateful brows, too enraged to speak, but, rising up and starting forwards, took Haward (Hayward) by his throat and choked him. He took to his heels and was running off in the greatest fright but the Old Jade struck my poor young friend a fearful blow with the steeled end of the great crutch, again and again. His limbs being now so weakened by imprisonment and grief, he is (was) not able to stand the force of the blows; the hinges of his joints gave way under him and he fell bleeding on the stones." To this incident the Earl's messenger had previously alluded when he told Harry Percy that "Bardolfe" was slain by the hand of the Old Jade, but Hayward, nevertheless, did survive the brutal assault. Personal violence was by no means an uncommon habit of the "Virgin" Queen when provoked, for she frequently savaged her ladies-in-waiting, and boxed the ears of the hot-headed Essex soundly in the presence of several of her Privy Council.

On the evidence of the Donnelly Cipher it becomes evident that both the Queen and Cecil were disquieted by these signs of unrest and incentive to revolt, as they adjudged them to be, and that they were convinced some master-mind lay behind this propaganda campaign. Cecil and Essex were mortal foes and the struggle was for dominancy with the Queen, in which Essex, headstrong, brave and rash, was no equal rival of the dissimulating and cunning Cecil, although Bacon, as we know from historical evidence, tried his best to advise the Earl to walk, like Agag, warily.

Cecil, after the Hayward episode, gave Elizabeth expansive views on the subject of the Shakespeare Plays, and this led to a dramatic sequel. According to Umfreville's report, Cecil said:

"Marlowe or Shaksbur never writ a word of them. It is plain he is stuffing our ears with false reports and lies this many a year. He is a poor, dull, ill-spirited, greedy creature—and but a veil for someone else, who has blown up the flame of rebellion almost into war against Your Grace as a royal tyrant. *I have a suspicion that my kinsman's servant, young Harry Percy, was the man to whom he gave every night the half of what he took through the day.**

"Many rumours are on the tongues of men," proceeded Cecil, "that my cousin hath prepared not only the Contention between York and Lancaster, and King John and this play (Richard II) but other plays which are put forth at first under the name of Marlowe and now go abroad as prepared by Shaksbur."†

In these sentences Cecil was imputing the authorship to Bacon, and as one who must have known of his supposed cousin's gifts and devotion to literature as well as anybody, and knowing also that Bacon, although in his fortieth year, had been denied any patronage or post, it is not surprising that he suspected him of being the hidden hand, and this quite apart from the malice he always betrayed towards Bacon. He dismissed the possibility of the Stratfordian Shakspeare as being the author, and proceeded to depict to the Queen the sort of man "Shaksbur" had been in his youth and was to-day. He was "the son of a poor peasant, who yet followed the trade of glove-making in the hole where he was born and bred, one of the peasant-towns of the west."

He gave a very circumstantial account of his poaching with several of the townspeople, when they killed and proceeded to eat a deer belonging to Sir Thomas Lucy, of how they were caught *in flagrante delicto* by Sir Thomas and his gamekeepers, of a savage fight and how "Shaksbur" was wounded during the fray by Sir Thomas himself. His informer, he said, was the Bishop of Worcester, in whose diocese Stratford was situate. He knew him as a "rascally knave" who lived at Stratford in "great infamy."

Cecil explains to the Queen, "I sent a short time since, Your Majesty, for my Lord, the noble and learned Bishop of Worcester, a good, sincere, and holy man, and had a talk with him and I gave him the scroll.‡ I ventured to tell him my suspicion that Master Shaksbur is not himself capable enough, and hath not knowledge enough, to have writ the much admired plays we all rate so high and which are supposed to be his, and which ever since the death of

* The italics are mine. The Curtain playhouse was surrounded by a ditch, with a drawbridge and a gate where patrons paid their entry.

† The name is spelt Shaksbur or Shakstpur in the Cipher.

‡ By "scroll" Cecil appears to have indicated a copy of the play of Richard II.

Marlowe have been put forth in his name. And that it is rumoured that everyone of them was prepared under his name by some gentleman."

"His lordship advised that the best thing we could do is to make him a prisoner, and, as soon as he is apprehended, bind him with iron and bring him before the Council. And it is more than likely the knave would speak the truth and tell who writ it, but in the event that he lied about the matter Your Grace should have his limbs put to the question and force him to confess the truth."

The phrase "put to the question," needless to say, was an euphemism for the rack. The Bishop then said that "Shakspur" no longer lived in poverty but that he would not risk the loss of his life or his goods to shield the real writer of the Plays. Although, said he, he lived in great poverty in his young days, now "his coffers are full." "They divided the money into three fair and equal divisions, and his own part is five hundred marks. He hath bought a goodly estate called New Place and he is going to pluck down the old house which is gone to decay and build a great one in the spring, fit for a prince. Indeed, the surveyors (architects) are now engaged and the foundation walls part up. His pretty daughter, to whom he is much endeared, hath a sweet visage and hath been well taught.* It is the earnest desire of his heart to make her a lady and advance himself among the file of the quality. He will be satisfied with nothing less than knight-hood and the right to bear arms."

Donnelly remarks that the Cipher mentions that Shakspeare not only sought to "bear arms" as a gentleman but was trying to have his father, John Shakspeare, knighted. In fact, in October, 1596, the application was made to the College of Arms for a grant of coat-armour to John Shakspeare, as mentioned by Halliwell-Phillips in his *Outlines* (p. 87). This same authority also cites in regard to New Place, that forty-eight years before William Shakspeare purchased it, the house stood "in great ruyne and decay and unrepayryd." (*Outlines*, p. 395). Shakspeare paid £60 for it. Sir Thomas Lucy, said the Bishop, was incensed at the application for arms made by Shakspeare and wrote a letter to "Deaththick" (Sir William Dethick, Garter King at Arms), not to consider it. The Stratfordians looked upon it distastefully as a "bold plot" for they knew that these pretensions to gentility were utterly false, as did the Bishop of Worcester.

"I can assure you," he said—I am citing the Cipher story—"he hath not the smallest drop of gentle blood in his body. His father is only a coster-monger's son, who at present wrought at the trade of glove-making, while his son is a crafty fellow who acts for a living on the stage"—in other words, in Elizabeth's time and long after accounted a rogue and mountebank. The Bishop assured Cecil that the gentlemen in and around Stratford feared that Shakspeare's friends in London might secure him his coat-of-arms, and so sent word to the Garter King of Arms that Shakspeare never "writ" the

* His daughter Susanna.

Plays, that he lacked the wit or imagination; while Sir Thomas Lucy, in his letter to Dethick, said sarcastically that any blue blood he claimed could only have been derived from Japhet!

Then the episcopal gossip threw a new light on Shakspeare. After describing his "plate," his "tapistry" and his "bed-hangings," he declared that he would not live to enjoy his grandeur for long.

"He is, I hear, at present very sick. He repents in sackcloth and ashes the lechery of his young days. His purse is well-lined with the gold he derives from the Plays. They are much admired and draw great numbers and yield great abundance of fruit in the form of groats and pence. It is thought he will buy all the land appurtenant to New Place," but he expressed the opinion of his friends, the gentlemen around Stratford, that the village boy they had known so well as a poacher could not have written these much-admired plays. "We know him as a butcher's rude and vulgar 'prentice," he continued, "and it was in our opinions not likely that he writ them. He is neither witty nor learned enough. The subjects are far beyond his ability. *It is even thought here that your cousin of St. Alban's writes them.*"

I italicise these words above because if the Bishop said them the suspicion that Bacon was the true author must have been more widely spread than is generally believed. But Cecil's recapitulation of what the Bishop of Worcester was supposed to have confided to him must be regarded with reservation, for he was quite capable of putting words into the episcopal mouth to suit his own policy. We may certainly believe his story to the Queen lost little in the telling.

Meanwhile the Bishop reverts to the question of Shakspeare's health. He thinks that if he be brought before the Council, he is so enfeebled by disease that the fear of the rack will compel him to uncover all he knows about the authorship of the Plays.

"He cannot last long," he resumed. "His health is very poor. It was my pre-surmise that he is blasted with that dreaded disease, the most incurable malady. His looks prove it. One day I did chance to meet him, and, although I am well acquainted with him, I would not have known him, the transformation was so great." He speaks of a conversation he had with Shakspeare, who besought his worshipful Lordship to call at his father's house as he was lying sick.* He entreated the Bishop to supper with him and promised him an excellent sack, and talked about his father which his listener thought was really hypocrisy, his object being to ingratiate himself in this way with the local aristocracy. The Bishop supped with him and Shakspeare assured his Lordship that he stood high as a gentleman: "I am well spoken of," he said.

"He is not more than thirty-three, yet he is in his youth written down old with all the characteristics of age. His cheek is white, his voice hollow, his hand dry, his hair grey, his step feeble, and his head

* John Shakspeare died about four years later.

wags as he walks.'" Bacon, a little later in the Cipher, gives a remarkable version of Shakspeare's disease with that amazing knowledge he possessed of maladies and cures. Here, I have only space enough to complete the account of the Bishop as repeated by Cecil to the Queen. He said:

"There is a beastly wound new-healed on the side of his neck, and a great wen or gall, something like the King's Evil, which every day grows greater, and his strength more feeble. He is flattering himself with the hope and expectation that he will get well, but his disease is eating away his life. He cannot 'scape the grave.'"

The date of this meeting between the Bishop and Shakspeare was, as we see, in 1597, some two or three years before the former related these matters to Cecil. In 1597 Shakspeare, as we are aware, returned to Stratford from London, bought New Place, and was regarded as a man of substance and as having somehow come in for a fortune. In 1602 he purchased 107 acres of freehold land, and a moiety of Stratford Tithes in 1605, but resided from 1597 in Stratford except for occasional visits to London for business reasons. In effect Shakspeare returned and lived permanently in Stratford from 1597 until his death in 1616, his fortune having been made for him by Bacon.

Such of the Numerical Cipher as I have so far cited occupies 129 pages of Donnelly's second volume, the reason being that for every word—even words like 'a' and 'the'—he not only gives the full mathematical formula for each word, column, and page, to enable the reader to check his accuracy, but he frequently interrupts the narrative to explain combinations of words in their setting, such as the word "wen," as he says the only use of the word in the entire Plays, and yet, he says, "it appears just where it is wanted to describe Shakspeare's scrofulous condition." It can be conceived what a Herculean labour Donnelly undertook in attempting to unravel so difficult a cipher.

In the next issue I hope to complete this synopsis of the Donnelly Cipher, throwing a further sidelight on Shakspeare and the great crisis in Bacon's life when he momentarily expected arrest as the author of the so-called scurrilous and seditious historical plays.

(To be concluded).

THE BACON-SHAKESPEARE MIND AS EXHIBITED IN BURTON'S ANATOMY OF MELANCHOLY.

By J. S. L. MILLAR, W.S.

IN the year 1913 there was published a book entitled "Shakespeare's Hamlet, a new Commentary," by Prof. W. Fitzjohn Trench, a copy of which is in my possession and which I often peruse.

The Author confessed, in the Preface, that he greatly ventures who would write a new Commentary on Hamlet and while, undoubtedly, many of the problems in the Tragedy concerning which he had difficulty have now been elucidated by Prof. Dover Wilson and others, there is much in this study of permanent value and few of those who have thought much about the character of the Danish Prince will quarrel with the following estimate of him and his predicament:—

"Made for a philosopher he has been put into the situation of a politician, made for a moralist he is required to be a man-slayer, suited for the production of theory and idealism he is asked by Fate to produce energy and practical efficiency. Hamlet, the observer of life, spectator of the activities of men, is himself in a situation in which he is worth observing."

In an article in the April number of *BACONIANA* I submitted the conclusions of Prof. A. S. Cairncross to the effect that there was never any intermediate stage between the barbarian ruthless gangster Hamlet of the old Play who, in delaying his revenge, was merely biding his time and the refined, intellectual, too thoughtful, Hamlet—"the spectator of the activities of men"—above referred to, and that the latter therefore is wholly the creation of "Shakespeare" and must therefore, we may assume, speak with his intimate voice.

The point I wish to make is that this same philosophic, contemplative, yet tremendously active intellect is also displayed in the curious and discursive pages of Burton's *Anatomy of Melancholy*.

Professor Fitzjohn Trench, having in the body of his work laid stress upon Hamlet's apparent great literary capacity, went on to develop this theme in an appendix thereto in which he pointed out that there are no less than 85 parallels of thought and expression in the Play and the Preface alone to Burton's *Anatomy* and I give below his excerpts from the latter which are preceded in the Appendix above referred to by the following note:—

"I have said that under happier circumstances Hamlet might have become a writer of distinction; that he might, for example, have collaborated with Burton in writing *The Anatomy of Melancholy*. As an illustration of this, I string together some

scattered passages from Burton's Preface. The body of the work would doubtless yield equally interesting illustrations, but I have limited myself to the Preface. Baconians will, I know, accept these extracts as fresh evidence that Bacon wrote *The Anatomy of Melancholy* in addition to writing Hamlet."

DEMOCRITUS JUNIOR TO THE READER.

Gentle reader, I presume that thou wilt be very inquisitive to know what antic actor this is. I am a free man born, and may choose whether I will tell; who can compel me? I would not willingly be known. My subject is of man and humankind. Thou thyself art the subject of my discourse. Yet thus much I will say: I have lived a sedentary life in the University; all my treasure is in Minerva's tower. I live still a collegiate student, and lead a monastic life sequestered from tumults and troubles of the world. I did for my recreation now and then walk abroad, look into the world, and could not choose but make some little observation.

Heraclitus, out of serious meditation of men's lives fell a weeping. Democritus, on the other side, burst out a laughing; and he was so far carried with this ironical passion that the citizens took him to be mad and sent ambassadors to Hippocrates, the physician, that he would exercise his skill upon him. He went to see Democritus, whom he found in his garden all alone with a book on his knees and busy at his study. The multitude stood gazing. Hippocrates commended his work, admiring his leisure. And why, quoth Democritus, have not you that leisure? Because, replied Hippocrates, affairs necessary to be done deprive us of our time. At this Democritus profusely laughed (his friends in the mean time lamenting his madness). Hippocrates asked the reason why he laughed. He told him, at the vanity and fopperies of the time. How many strange humours are in men! These are things, quoth he, that give me matter of laughter; your avarice, enormous villanies, insatiable desires, conspiracies, besides your dissimulation and hypocrisy, bearing deadly hatred and yet shadowing it with a good face. Some prank up their bodies and have their minds full of execrable vices. Women are all day a-dressing. Why should I not laugh at those to whom folly seems wisdom? Hippocrates left him, and told them that, notwithstanding small neglects of his attire, body, diet, the world had not a wiser, a more learned, a more honest man.

Thus Democritus esteemed of the world in his time. But we have a new theatre, a new scene, a new Comedy of Errors, a new company of maskers, painted puppets, outsides, fantastic shadows, monsters giddyheads. When Jupiter's wedding was solemnized, amongst the rest came Chrysalus, rich in golden

attires, but an ass. Jupiter turned him and his followers into butterflies: and so they continue still, roving about in pied coats, and are called chrysalides by the wiser sort of men; that is, golden outsides, and things of no worth.

What would Democritus have said to see, hear, and read so many bloody battles, to make sport for princes, for vain titles, or out of desire for domineering? How may Nature expostulate with mankind: 'I made thee a harmless, quiet, a divine creature?' Would this, think you, have enforced our Democritus to laughter, or rather made him alter his tone, and weep and stand amazed? Many volunteers offer themselves, marching bravely on with a cheerful noise of drums and trumpets, void of all fear they run into eminent dangers, to get a name of valour, honour, and applause, which lasts not neither, for it is a mere flash this fame, and like a rose within one day is it gone.

How would our Democritus have been affected, to see a wicked caitiff or fool, a monster of men, a dizzard, a covetous wretch, a beast, a filthy loathsome carcass, assume unto himself glorious titles. To see another neat in clothes, spruce, full of courtesy, empty of grace, wit, talk nonsense! To see so many lawyers, so little justice; the judge bribed, sentence prolonged. What's the world itself? A vast chaos, the theatre of hypocrisy, a shop of knavery. So long as they are behoveful, they love, but when there is no more good to be expected, hang him up or cashier him. It's not worth, wisdom, learning, religion, for which we are respected, but greatness, office, authority. To see a man protest friendship, smile with an intent to do mischief!

Seneca and the Stoics are of opinion that where is any the least perturbation, wisdom may not be found.

'He is wise that can command his own will,
Whom poverty, nor death, nor bands can fright,
Checks his desires, scorns honours; just and right.'

(*Horace: Sat. ii.*)

But where shall such a man be found?

We have need of another Hercules, to clean the Augean stable, or another Theban Crates to reform our manners. As Hercules purged the world of monsters, so did he fight against envy, lust, avarice, and all those monsters of the mind. It were to be wished we had some such visitor. He might root out our barbarism, cut off our tumultuous desires, inordinate lusts, root out impiety, purge all our northern countries of gluttony and intemperance. But these are vain wishes: so long as they can wag their beards they will play the knaves and fools. It is a thing far beyond Hercules' labours.

I will yet, to satisfy and please myself, make an Utopia of my own, a New Atlantis. I will have in each town colleges of

musicians and actors, artists and philosophers. I will not have a barren acre. I will have all magistrates to be chosen as the literati in China, for a scholar deserves better than a soldier. No prowling officer shall insult over his inferiors. If any be drunk, he shall drink no more strong drink in a twelvemonth after. If one die, the other party shall not marry till six months after. Murder, adultery, shall be punished by death. I hate wars. For I do highly magnify that saying of Hannibal to Scipio, 'Neither Sicily nor Sardina are worth such costs and pains, or so many famous captains' lives.'

Of philosophers and scholars, dictators of old-world wisdom, I have already spoken in general terms; those refined men, minions of the Muses, to whom 'tis given to have brains and intellects, you shall find a fantastical strain, an affected style, throughout their works. Democritus, that common flouter of folly, was ridiculous himself. Of our artists and philosophers, I will generally conclude, they are a kind of madmen. That lovers are mad I think no man will deny; 'most women are fools'; Seneca-men, young or old,—who doubts it? The dog days last all the year round, they are all mad. Whom shall I except? Nicholas Nemo, or Monsieur Nobody shall go free.

If any man shall ask in the meantime, who I am, I confess I am as mad as anyone. 'I seem to you insane, I pray you think so'; though I be not so mad, neither, as thou perhaps takest me to be.

If I have overshot myself, you must consider what it is to speak in an assumed habit and name. Why should any man be offended? If he be not guilty it concerns him not; it is not my freeness of speech but a guilty conscience, a galled back of 'his own, that makes him wince.'*

The background in Shakespeare's *Hamlet* and in Burton's *Anatomy* is similar. It is the whole "human situation," the reality of evil, the process in mortals of inevitable decay and of equally inevitable death, the never ending threefold conflict of man against nature,—of man against man and of man against himself in which are exhibited alternately heroism and cowardice, wisdom and folly, at the spectacle of all which, and in the attempt to rationalise it, the Philosopher-Dramatist must of necessity at times weep and at other times be constrained to laugh.

'It is a melancholy of mine own, compounded of many simples, extracted from many objects and indeed the sundry contemplation of my travels in which by often rumination wraps me in a most humorous sadness.'

*Compare the last paragraph with Jaques' speech (*A.Y.L.I.* II-6, 70-87) beginning "Why, who cries out on pride?" The theme is identical and forms a most striking parallelism. *Editor.*

If Prof. Fitzjohn Trench is alive to-day I would hasten to assure him that the passage of thirty-one years has but served to strengthen Baconian beliefs and to provide additional evidence which confirms their conclusions.

They are certain that superhuman gifts were at the command of him who seemed to Ben Jonson "ever by his work one of greatest of men and most worthy of admiration that has been in many ages" and for whom a series of masks and pseudonyms could alone enable his multiple personality and moods to release and in current phrase, 'get over,' what he had to say.

Baconians are also convinced that just as "Democritus Junior" would have in each town of his New Atlantis colleges of musicians and actors, artists and philosophers, so Francis Bacon formed secretly in the City of London what was in effect a college of Dramatists and Actors with himself in the background as chief author, inspirer and transfigurer of other men's work, and that one result at any rate which arose from this concerted effort of "one master mind and many pens" is what we know as the "Shakespeare" Plays.

The Stratford actor's contribution to these cannot have been, from the nature of the man, otherwise than negligible, a mere lending of his name, which was then adapted for publication purposes, to a fashion of spelling which neither he, nor any of his forbears, had ever used.

THE LAWYER SPEAKS.

IT is not my purpose to prove that only a Lawyer could have written the Plays and Poems of Shakespeare. That has already been done by eminent authorities fully qualified to deal with so technical a subject. Those who wish to make themselves thoroughly conversant with Shakespeare's familiarity with the law should consult Sir George Greenwood's *The Shakespeare Problem Re-stated* (pages 371-418), and *Is There a Shakespeare Problem* (pages 37-102). Lord Campbell, Lord Penzance, Judge Holmes, Judge Webb and E. J. Castle, K.C., have also expressed their admiration of Shakespeare's law.

In the course of a Debate at Torquay on the Shakespeare authorship, it was mentioned on behalf of William of Stratford that the plays were written solely for performance in the playhouses by one who knew his audiences and what they would enjoy. It did not take long to convince the meeting that this contention was nonsense, firstly by quoting from contemporary records as to the illiteracy and viciousness of the "penny knaves," and following this up by asking the members of the debating society present, who were the intelligentsia of Torquay, to explain the meanings of a few of the classical and legal allusions in the plays.* Needless to say, the pauses for replies were quite silent. It was pointed out that the legal and classical allusions were often put into the mouths of characters who would be the last to have such knowledge. Venus, Jack Cade, Mistress Page, Parolles and the Shepherdess in *A Lover's Complaint* are among those who utter technical legal expressions.

Let us take the law of fee-simple:

Parolles. Sir, for a quart d'ecu he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders, and a perpetual succession for it perpetually.

All's Well, IV-3.

Fee-simple is absolute possession as applied to landed property—a term and principle not apt to be known by laymen. The whole passage is permeated with the odour of the laws of possession. What could the rabble have made of it? Would any sensible professional

* In the Annual Shakespeare Lecture of the British Academy in 1943, Dr. F. S. Boas dealt with Shakespeare's classical learning. Towards the end he asked:

"What did the audiences in the Globe and the Blackfriars make of it all? This is to me a constant enigma. The young gallants of the Inns of Court who, like Ovid in Jonson's *Poetaster*, were devotees of poetry instead of law, may have appreciated such echoes of their humanist studies. But how about the citizens and 'prentices, the groundlings? What was Hecuba to them, or they to Hecuba?"

So long as Dr. Boas, and his fellow authorities, force themselves to believe that the immortal plays were written "to tickle the ears of the groundlings" they will continue to present "a constant enigma" to them. We recommend him to study the evidence as to Ovid in the *Poetaster* representing Bacon-Shakespeare.

dramatist have been so foolish as to parade such learning, even if he possessed it?

In *The Merry Wives of Windsor* (IV-2), we have fee-simple qualified by "fine and recovery." Neither Mrs. Ford nor Mrs. Page would have any knowledge of, interest in, or use for, any technical knowledge of the law. The expression used was correct for unassailable possession for all time:

Mrs. Ford. May we with the *warrant* of womanhood, and the *witness* of a good conscience, pursue him with any further revenge?

Mrs. Page. The spirit of wantonness is, sure, scared out of him. If the devil have him not in *fee-simple with fine and recovery* he will never, I think, in the way of waste attempt us again.*

"Fine" has nothing to do with a money payment, but is from the Latin *finis* and means a final agreement conveying lands. Burrill's *Law Dictionary* gives the meaning of "recovery" as "a species of common assurance or mode of conveying lands by matter of record through the forms of an action at law, now obsolete."

Foster's *Shakespeare Word Book* states that it is "a fictitious real-action carried on to judgment and founded on the supposition of an adverse claim, a proceeding formerly resorted to by tenants in tail for the purpose of barring their entails, and making a conveyance in fee-simple of the lands held in tail."

When Shakespeare wrote *Venus and Adonis* ("the first heir of my invention") he was already well-versed in the law. In lines 511-522, Venus, in the midst of her passion, breaks into the **terms** and conditions of a common money-bond, which was a contrivance by English lawyers to enforce payment of a debt, or the fulfilment of some other obligation on a fixed day. Mr. E. J. Castle says that "time was not considered by the law an element of the contract in many cases. Thus, if a debtor promised to repay a loan at a certain date, if he failed to do so the creditor, though he might be put to great inconvenience by the non-receipt of the money on the day named, could not recover any damages for the non-fulfilment of the promise beyond interest in certain cases. This might be a very inadequate remedy for the damage the creditor might suffer in being thus disappointed in his money at the proper time. He would have to proceed by action to recover, and might be delayed by the different proceedings in law. To remedy this the English lawyers contrived the plan of making the debtor enter into a bond in which he acknowledged that he was indebted to the creditor in a sum generally *twice* the original loan. The bond, being under *seal*, was binding." The lines in *Venus and Adonis*, playing upon this law, read:

*That Mrs. Page should display such special and technical knowledge is as great an anomaly as if a present-day scullery-maid should emulate W. S. Gilbert's Major-General, who knew "many cheerful facts about the square on the hypotenuse."

Pure lips! Sweet seals in my soft lips imprinted,
 What bargains may I make, still to be sealing?
 To sell myself I can be well contented,
 So thou wilt buy, and pay, and use good dealing;
 Which purchase, if thou make, for fear of slips
 Set thy seal-manual on my wax-red lips.

A thousand kisses buys my heart from me;
 And pay them at thy leisure, one by one.
 What is ten hundred touches unto thee?
 Are they not quickly told and quickly gone?
 Say for *non-payment* that the debt should *double*,
 Is twenty hundred kisses such a trouble?

Macbeth (IV-1) says:

But yet I'll make assurance *doubly* sure,
 And take a bond of fate.

"Assurance" is here used as a legal term, and to make the instrument doubly sure, he will take a bond referring, says W. L. Rushton (*Shakespeare a Lawyer*, p. 20) "not to a single but to a conditional bond, under or by virtue of which, when forfeited, double the principal sum was recoverable."

The ease and frequency with which legal terms, similes and allusions flowed from Shakespeare's mind proves that much of his time was, and had been, occupied in the study and practice of the law. Often the intrusion of legal expressions tends to mar the beauty and effect of his lines, and we are startled by the suddenness and incongruity of these frequent appearances of legal jargon. Macbeth, under the shadow of his approaching doom, would not speak or think in the manner of a lawyer. That Macbeth should utter Elizabethan law is, of course, a glaring anachronism. But this is not less strange than the words uttered by grief-stricken Romeo, about to die by his own hand:

Arms, take your last embrace! and, lips, O you,
 The doors of breath, seal with a righteous kiss
 A *dateless bargain* to engrossing death.

And who but a lawyer would have made a shepherdess lament:

My woeful self, that did in freedom stand
 And was my own fee-simple, not in part?

A Lover's Complaint, 143-4.

Bacon's father was the highest legal authority in the land. Francis entered Gray's Inn at a very early age. The first part of Henry VI is admitted to be one of the earliest of the plays. It contains a scene in the Temple Gardens which alone points to the author having been a member of Gray's Inn, which Inn had a strong alliance with the Inner Temple. Mr. Castle points out that the former spoke of the latter as the Temple; an Inner or a Middle Temple man would have

given his Inn its proper title." The author shows, moreover, that he was well acquainted with the habits and life of the members of the Temple for, as Mr. Castle says, "In the Temple Gardens, we have an adjournment from the hall, where the parties have been disputing, to the gardens where, as often is the case, the cool air may have helped them to keep their tempers. We have five noblemen and *another lawyer* brought on to the stage as if they had all been in the hall and were all lawyers. Now a great number of noblemen did join the Temple in those days, but as the records only go to 1547 (the accession of Edward VI) we have no means of knowing whether these had so joined. But as they had been in the hall, where, except on rare occasions, guests are not admitted, it seems to me, the author is only referring to what might have been the case."

There is nothing in Holinshed corresponding to this scene in the Temple Gardens. Only a lawyer, familiar with the Inns of Court could have written it.

In Henry IV, pt. II (III-2), there are several reminiscences by Shallow of his riotous behaviour and companions at Clements Inn, and the Inns of Court generally. He also recalls a fight he had "behind Gray's Inn."

Whoever the original of Shallow may have been, it is clear that the author had known him, and of the adventures he relates, though in order to father them on an old man, they are put back fifty-five years.

R. L. EAGLE.

A BIBLICAL REFERENCE TO FRANCIS BACON.

IS IT COINCIDENCE?

By ERNEST G. ROSE.

(Most people will agree with the Rev. H. Wheeler Robinson, M.A., D.D., Editor of 'The Bible in its Ancient and English Versions,' when he says of the Authorised Version that its felicities are manifold: its music has entered into the very blood and marrow of English thought." These observations apply with equal or greater truth to the "Shakespeare" plays, and it is the exceptionally high literary quality in some passages of the Authorised Version of the Bible that has given rise to the suspicion that Sir Francis Bacon may have had something to do with its final editing. In the above-mentioned work the Rev. H. W. Robinson states that "almost nothing is known of the actual procedure of translation and only a very little more about the final revision." While there is no historical evidence that Sir Francis had anything whatever to do with the final preparation of the Bible for the Press, Mr. E. G. Rose, a recent recruit to the Baconian theory, submits the following account of the result of applying the simple cypher to the 46th psalm.—H.B.)

Lately I have been reading various books exemplifying the Baconian theory and have become very interested therein. Upon reading that Bacon had paraphrased some of the psalms I remembered that many years ago I read in a book of curiosities someone had laughingly declared that he could prove that Shakespeare wrote the psalms. Upon being asked to do so he pointed out that amongst the many ways in which the word Shakespeare was spelled, at the time he lived, one was 'Shak-speare' and that this word comprised two syllables, one of four letters and the other of six. Placing these figures side by side he arrived, of course, at the figure 46. "Now," said he, "turn to the 46th psalm and count 46 words from the beginning, and you will come to the word 'shake.' Now count 46 words from the end (ignoring the word 'selah,' which is not part of the psalm, but a musical term), and you come to the word 'spear,' and joining them together you get Shakespeare." Of course, it is well understood that the psalms were composed in another language centuries before Shakespeare lived, and at the time I first heard of it I regarded the above-mentioned circumstance as being merely a very curious coincidence.

But I could not get out of my mind the strangeness of the repeti-

P S A L. XLVI.

1 The confidence which the Church hath in God. 8 An exhortation to behold it.

|| Or, of.

C To the chiefe Musician || for the
sonnes of Korah, A song
vpon Alamoth.

GOD is our refuge and
strength : a very present
helpe in trouble,

2 Therefore Will not
we feare, though the earth
be remooued : and though the moun-
taines be caried into † the midst of the
Sea.

† Hebr. the
heart of the
seas.

3 Though the Waters thereof roare,
and be troubled, though the mountaines
shake with the swelling therof. Selah.

4 There is a riuer, the streames wher-
of shall make glad the City of God : the
holy place of the Tabernacles of the
most High.

5 God is in the midst of her: she shall
not be mooued ; God shall helpe her,
† and that right early.

† Hebr. when
the morning
appeareth.

6 The heathen raged, the king-
domes were mooued : he vttered his
voice, the earth melted.

7 The LORD of hosts is with vs ;
the God of Jacob is † our refuge. Selah.

† Hebr. an
high place
for vs.

8 Come, behold the workes of the
LORD, what desolations he hath
made in the earth.

9 He maketh warres to cease vnto
the end of the earth : hee breaketh the
bow, and cutteth the speare in sunder,
he burneth the chariot in the fire.

10 Be stil, and know that I am God:
I will be exalted among the heathen,
I will be exalted in the earth.

11 The LORD of hosts is with vs ;
the God of Jacob is our refuge. Selah.

tion of this number 46, and when I read that Bacon's cryptograph appeared in many of his writings, I wondered whether he had possibly had anything to do with the translation of the Bible, which was made during his lifetime and at the period when he was most in favour with the Court.

Mr. B. G. Theobald, B.A., in his book, "Francis Bacon concealed and revealed," states that to decipher Bacon's cryptograms it is necessary to see either the original work or a photographic copy.

In 1911, to celebrate the third centenary of the Authorized Version in 1611, the issue of a replica of the Bible of that year was made. I have a copy of this and upon the title page is stated "The Holy Bible, an exact reprint in Roman type, page for page, of the Authorized Version published in the year 1611."

Upon examining this more closely and with greater interest than before, I found that it agreed with the specimens of seventeenth century printing as given in Mr. Theobald's book, especially as regards ornamental capital letters at the beginning of the chapters, which it is claimed are to be disregarded; also words in italics.

I at once endeavoured to find whether any cipher message was contained in this 46th Psalm.

For signing his works in secret Bacon apparently used three codes—Simple Code, which was numbering the letters of the alphabet consecutively, giving 'A' the number one. The letters 'I' and 'J' are counted as one letter, also the letters 'U' and 'V,' so that the numbers employed are one to twenty-four.

The other two Codes are the Reverse, where 24 represents A and One (1) the letter Z, and the third Code is the 'K Cipher,' in which the numbers run from 27 to 35 and then from 10 to 24.

As Bacon's mask is usually found in the wording on the Title page, or dedication, perhaps in the opening paragraph, I commenced my search at verse one of Psalm 46, using the Simple Code. I counted the words with this result:—

1st line 5 words.	4th line 4 words.
2nd „ 4 „	5th „ 4 „
3rd „ 3 „	6th „ 5 „
—	7th „ 8 „
12	8th „ 1 „
	—
	34
Minus Italic Words	1
	—
	33 = Bacon.

B=2, A=1, C=3, O=14, N=13. Total 33.

So much as regards number of words. What about letters?

By taking the first letters at the side of the large ornamental letter, but counting all consecutive capitals in a line and ignoring

148 A BIBLICAL REFERENCE TO FRANCIS BACON

the longer lines under the square containing the initial letter this is what I found:—

O	=	14
D	=	4
S	=	18
H	=	8
T	=	19
F	=	6

—
69
Minus Italic Letters 2

—
67 = Francis.

F=6, R=17, A=1, N=13, C=3, I=9, S=18=67.

67 × 33 = 100.

And 100 is Bacon's mask.

Now as regards the words "Shake" and "Spear," reference to the version of this Psalm by Coverdale, in the Book of Common Prayer, will shew that the count of 46 is intentionally arranged in the Authorized Version.

Between these two words in the Prayer Book are 122 words, in the A.V., III, including the two Key words in the count, again omitting the word Selah. Why III?

"Bacon," in the "K" cipher, equals III:—

B=28, A=27, C=29, O=14, N=13—III.

Bacon evidently links up "*Shake*" with "*Spear*," both actually forming part of the count to make Bacon.

For this information I am indebted to Mr. Biddulph.

The answer to the question at the head of this article, "Is it coincidence?" has, I think, been answered and is surely in the negative.

THE AUTHORISED VERSION OF THE BIBLE.

A propos the contribution by Mr. E. G. Rose, which appears on another page of this issue, some of our readers may be interested to learn that the Authorised Version of the Bible arose from a chance suggestion made by Dr. John Reynolds, the Puritan President of Corpus Christi, at the Hampton Court Conference on Monday, 16th January, 1604. "He moved His Majestie that there might bee a newe Translation of the Bible, because those which were allowed in the raignes of Henrie the eight and Edward the sixt, were corrupt and not aunswerable to the truth of the Originall." According to Rev. H. Wheeler Robinson, M.A., D.D., author of "The Bible in its Ancient and English Versions," King James, "who loved scriptural quotation and disputation, who had written a "Paraphrase upon the Revelation of St. John" and had translated the psalms into metre, was flattered by the suggestion, took it up gladly and ordained on 10th February,

1604, that a translation be made of the whole Bible, as consonant as can be to the original Hebrew and Greek . . . and only to be used in all Churches of England in time of Divine Service." Within six months he had approved the list of translators to the number of 54, about 50 of whom can be identified.

Four years were spent on the work of translation and the manuscripts were then sent to a Committee of six in London, which was to revise the whole work. It is known that Dr. Andrew Downes and Dr. John Bois were members of this Committee, but not who the other members were. The work was printed in 1611. The original manuscripts probably perished in the Great Fire of London, as they were last heard of in 1660, when a pamphlet entitled "The London Printers' Lamentation" complains of certain wicked printers, John Field and Henry Hills, "Have they not obtained and now keep in their possession the Manuscript copy of the last translation of the Holy Bible in English (attested with the hands of the Venerable and Learned Translators in King James his time) ever since 6th March, 1655."

THE TORQUAY DEBATE.

On the evening of March 13th, at The Queen's Hotel, by the invitation of The South Devon Literary and Debating Society—unique of its kind and boasting of a membership of 700—our valued Mr. Bridgewater and his valiant and able supporter, Mr. Roderick Eagle, gave Torquay's large and enthusiastic audience their "feast of reason and flow of soul," and amply justified the discomforts of their journey from London, spurred on by anticipation of arousing interest on hitherto untrodden ground.

They were not disappointed, except for the fact that time did not allow for questions from their interested listeners, which the speakers, one felt, were prepared to reply to most convincingly.

Judging by the burst of applause which greeted Mr. Bridgewater on rising, and more so on concluding his admirable discourse, it was evident that the atmosphere was favourably Baconian; and at the end of Mr. Eagle's dramatic and amusing presentation of his subject, one felt that his audience were thirsting for more, which was the case, as I heard on all sides at the conclusion of the meeting.

As usual, their adversaries spared them no lack of vituperation, making the usual misstatements, regardless of truth, only to be speedily and incontrovertibly met by both Baconians, admirably equipped as they were, to set fallacious doctrines at naught. It is not surprising that I, personally, have since met with a considerable number of converts to the truth resulting from that night, and a calling for a speedy repetition of our successful debate.

C.P., Torquay.

FRANCIS BACON AND GRAY'S INN.

By P. WALTERS.

WHEN attempting to trace the origins of the superior ability possessed by a man of genius, it is imperative that a considerable knowledge as to his early life and training be available, the effect of this influence must, in most cases, have largely determined the eventual trend of his activities and character, whatever his hereditary genius may have been.

Francis Bacon has in many respects ever remained a mystery, as so little record has been handed down of his early youth by letter or diary and even his parentage has long been in dispute. Also his well-known reticence as regards himself has added to the difficulty of tracing the reasons for his extreme precocity, of which we have some evidence derived from Queen Elizabeth; reputation as possessing very unusual qualities of mind and character followed his whole career, and may be partly the cause of the malignancy and jealousy with which his enemies pursued him to the very last.

Special attention has rightly been concentrated on Bacon's later life, when he had reached to positions of eminence in the time of James I, the duties of which it is well known he performed with the greatest energy and success, until his powerful enemies at last succeeded, by a united effort, and the most unscrupulous means, in dragging him from his position and destroying all chances of recovery.

It is most unfortunate that the history of those troublous days has reached us through the filter of biased and generally antagonistic writers, who, unaware of Bacon's greatest merits, were mainly concerned in recording the virulent animosities and untrue statements of those who applauded his fall, and who, ignoring the customs of life at Court of that period, insinuate that he was specially servile to the sovereign in his endeavours to obtain position, being quite ignorant of his life's hidden work and noble ideals for the good of mankind, which demanded large means to carry out and for which high position was absolutely necessary. Spedding is almost the only honest historian of Bacon and his works on whom we can rely to the extent of his knowledge and information.

A few details of the earlier life of Francis, including the period of drudgery and close study as a law student in London, may seem worthy of consideration, and help to explain many of his later activities in the fields of politics and literature.

Of his boyhood nothing is publicly known, but it was certainly most fortunate for him that Lady Bacon undertook his earliest education, as she had been the governess of Prince Edward, the brother of Elizabeth, and was exceptionally clever and highly educated, with religious views in accordance with the Puritans of that time, a very fine, energetic character, for whom Francis had always the most affectionate attachment. He had therefore the advantage of being well grounded in the classics and general know-



*From "The Immortal Master" (Rider & Co.)
by courtesy of Alfred Dodd, Esq.*

MEMORIAL STATUE OF FRANCIS BACON AT GRAYS INN.



*From "The Immortal Master" (Rider & Co.)
by courtesy of Alfred Dodd, Esq.*

FRANCIS BACON AS LORD CHANCELLOR,
AFTER ENGRAVING BY G. VIRTUE.

ledge of the period, as well as being influenced by the advice, high culture and common sense of Sir Nicholas Bacon. All this training, combined with his innate genius, must have assisted in laying the foundation for his extraordinary ability in later life.

It is considered very probable that Francis was a scholar for a short time at the St. Alban's Grammar School, as it possesses several books presented by him, and Sir Nicholas had drawn up the rules for its governance, in addition to having 're-edified' the building. During holidays and in his spare time Francis would be roaming over the glorious gardens and park which then surrounded the Gorhambury Mansion, with his beloved "brother Anthony," and it was surely at that time he acquired his love for gardens and flowers, with all sylvan scenery and sports, which were so intimately described in his mature works, including many of those which have been so long attributed to other authors.

Boyhood being over, Francis was sent to Trinity College, Cambridge, at the early age of 12, studying under the austere tutorship of Dr. Whitgift (afterwards Archbishop of Canterbury), and, leaving Cambridge three years later, having assimilated, as he tells us, all that could usefully be taught to him.

Soon after this it was decided, probably by the Queen, that he should be sent to France in the entourage of Sir Amias Pawlett, to the Court of Henry III, where it is likely that much of his time would be spent amongst frivolous courtiers and Royal Personages, but also at the same time making voluminous notes as to foreign diplomacy, and studying several languages. We may be sure that when travelling through many rural parts of the countries which we know he visited, including Italy and Spain, he would eagerly acquire a knowledge of the habits and temperament of the peasants. Ignorance he called "a curse," and all his works show intimate acquaintance with every class of Society, and their social life in England and abroad.

On hearing of the sudden death of Sir Nicholas Bacon Francis at once returned to London, but was dismayed to find that he was unprovided for, an almost penniless youth, without any suitable career in prospect, and realizing that he had little to expect from Lord Burghley, whose main private interest was in advancing his own son Robert, Francis decided to undertake the study of the law. Accordingly both Anthony and Francis were entered at Gray's Inn on 27th June, 1576, and we note that, with a few others, they were entered as "Ancients," in the same year all the sons of Sir Nicholas who had been "admitted" were to be of the "graund" Company. In 1580, in respect of his health, Francis was allowed the benefit of "special admittance," by which he could take his meals in his own Chambers. In 1582 he became an Utter Barrister, and in 1586 was allowed a place with the "Readers" at their table. Finally, in 1588, he was elected to give his "reading," by performance of which task he became a full Bencher. In the same year whole buildings and

several "romes" (confirming a grant made nine years earlier) were leased to Francis and Anthony for a term of 50 years, with leave to add additional rooms and to build over the others, which they accordingly did, having always occupied the identical Chambers which had been previously used by Sir Nicholas in the same building.

Francis had chosen the law for his future career, not because he preferred it, but because it appeared to be the only road to a position suitable to his ability and genius. He had entered life at Gray's Inn with a mind well stored with several languages and classical knowledge, while his capacity for hard study has probably seldom been equalled. The necessary funds were doubtless supplied by Lady Bacon, possibly from another source. The Chambers where he worked overlooked extensive fields, available for the students, and were in considerable use in times of leisure, and the busy brain of our student would be revolving plans for extensive improvements to be afterwards carried out under his direction. It was about this time that his essay on "Gardens" was written.

The final honour which Bacon received was that of being elected Treasurer of Gray's Inn in the sixth year of James's reign, and in commemoration of this event a Tercentenary Celebration was held by the Benchers in 1908, a great many eminent men being present. A remarkable statue of Francis Bacon was erected in the square of Gray's Inn, and unveiled in 1912, giving a very life-like impression of this great man, where, in the words of Shakespeare, he looked "every inch a King"—but, alas, it exists no longer.

INNS OF COURT.

The very earliest use of the English Inns appears to have been as places of temporary residence for the nobles when staying in London for the Court, or on business, and later they were converted into public houses for the accommodation of travellers, using the ancient custom of hanging a bush of ivy over the doorway ("Good wine needs no bush"). A speculative Earl Warren bought the sole right to grant licence to sell beer at certain of these houses, and, so that his agents should make no mistake as to their identity, he erected a signboard in front with the well-known "chequers" design, which formed part of the arms of Warren. Still later the sign boards of all inns varied greatly in design, with portraits of Kings, Nobles, Saints, Animals, Birds, etc. Many of the oldest are still in use.

It is known that prior to 1216 there were schools of law in London which took the place of the Ecclesiastical control of the legal professors in the secular courts, and even at that time Gray's Inn was the residence of a Society of Students of Law. Of necessity it was very desirable to be near to the Courts and it was one of the principal Inns where a study of the law must take place before the student could acquire the position of Barrister, without which no legal position in England could be obtained. Having been originally the property of

Baron Gray de Wilton, the students acquired a grant of the land from the Monks of Shene, and it was described as the Manor of Portpole, or Purpoole, consisting of various gardens, the site of a windmill, and eight acres of open land, on which were nineteen elm trees and a few "base cottages," the whole being eventually demised to the Honorable Society of Gray's Inn, at first, at a yearly fee of £6. 13s. 4d. until Henry VIII granted the Estate to the Inn in "fee farm."

The situation was in the Parish of Holborn (Old Bourne), with grand prospects of Hampstead, and the Highgate Hills. In 1598 Bacon appointed gardeners and began planting all manner of trees and flowering shrubs, which converted bare fields into delightful gardens, afterwards used by the students for quiet retreat. He also constructed a bowling alley, placed seats, and in 1609 there was a gilded griffin, which was probably a figure copied from the arms of the Inn.

An artificial mound was raised on which was an octagon seat, covered by a roof, and surrounded by a circle of trees. This was erected to the memory of his friend Bettenham with a Latin inscription.

The fine old Hall, which in the reign of Edward VI was "seiled with 54 yards of wainscot at 2s. a yard," was re-edified in the time of Phillip and Mary and only completed in 2 Elizabeth, every Fellow of the House having Chambers being assessed towards the cost. It was a very sad event which destroyed this Hall in a London raid in 1941, for nothing but bare walls now remain. At the same time the great Library of over 10,000 books, with other parts of the building, and most of the books, are in ashes. The noble statue of Francis Bacon has also perished. After the War it is hoped that the stricken parts of Gray's Inn may be rebuilt and this statue, so unique a memorial to our great Englishman, will be restored or duplicated. The writer has recently seen an exact replica of the statue, carved in wood (18 ins. high), by a clever artist, which would serve as a model, if no other exists, and the inscription at base has been recorded by the late B. G. Theobald.

Gray's Inn Hall has been the background of many interesting scenes; the tables are believed to have been the gift of Queen Elizabeth and were probably there when she appeared at a banquet. The historic toast to her memory was ever afterwards drunk with much solemnity, while the old dial, then existing above, with the motto "Lux Dei, Lex Dei," looked down on the hilarious assembly. Revels, of course, played an important part, if somewhat unruly, in all the Inns of Court, and at Gray's a very fine Revel called "Prince of Purpol" was produced with great magnificence, a performance of which was also given before the Queen. The elected Prince was called "Knight of the most Honorable Order of the Helmet." It is also recorded that "The Comedy of Errors" was performed there in 1594 by "a company of base and common fellows," Francis Bacon being Master of the Ceremonies, and we may be quite sure that he was

concerned in the production of many other plays at this Inn, of which there is no record.

The office of "Reader," to which Bacon was admitted in 1587 (and Duplex Reader in 1600), was at that period a very important one. He "must be of good sufficiency for his learning, credit and integrity to serve in the Commonwealth." He would be "allowed one hogshead of wine, 20 brace of bucks, and a lease of stags, the same to be spent in the house." As regards the apparel of the students, "no one of the Society must wear any gown, doublet, hose, or outward garment of any light colour, on penalty of expulsion, nor come into the Hall at dinner or supper times with his hat, boots or spurs, nor take meat by strong hand from the servitors," and he must always wear his gown when in the city, suburbs, or fields. In the time of Henry VIII the students were forbidden to wear beards, but as this rule was so often broken it was rescinded in Elizabeth's reign. With three exceptions all officers of the House must be unmarried, and all victuallers or laundresses who were permitted to enter the Students' Chambers must be of full forty years of age, and no maid servants whatever were to be admitted.

There can be little doubt that during the long periods of quiet leisure at Gray's Inn, as an almost briefless Barrister, Bacon was engaged in writing many of the voluminous productions which, under various pseudonyms, issued from his pen, especially his most important life's work, the Shakespearean Dramas, which Baconians so firmly believe to be his. The immense collection of books belonging to the Society, being stored in the Library very near to his own rooms, must have greatly assisted him in obtaining the varied and necessary information required for his work. So, in our mental picture of those far-off days, we shall always associate our great Philosopher, Lawyer, Statesman and Dramatist with Gray's Inn as his spiritual and intellectual home.

The following Sonnet seems an example of the Author's foresight into the future, a quality only possessed by men of genius.

SHAKESPEARE SONNET, NO. 55.

Not marble, not the gilded monuments
Of Princes shall outlive this powerful rhyme,
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time,
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword, nor war's quick fire shall burn
The living record of your memory.
'Gainst death, and all oblivious enmity
Shall you pace forth, your praise shall still find room,
Even in the eyes of all posterity
That wear this world out to the ending doom.
So till the judgment, that yourself arise,
You live in this, and dwell in lovers' eyes.

DON QUIXOTE.

WHO was the real author of "The History of Don Quixote of the Mancha" title-paged to Miguel Cervantes?*

In the book itself the reader is continually told that the author is Cid Hamet Benengeli as follows and in many succeeding passages.

First Part, Vol. i, page 61:

"The History of Don Quixote of the Mancha," written by "Cid Hamet Benengeli, an Arabian Historiographer."

Book 3, Chap. 1, page 106:

"The wise Cid Hamet Benengeli recounteth that, etc."

Book 3, Chap. 2, page 117:

"Old Hamet Benengeli was a very exact Historiographer."

Book 3, Chap. 8, page 178:

"Cid Hamet Benengeli an Arabical and Mancheagn author recounts in this most grave lofty divine sweet conceited history, etc."

Vol. 2, containing the second part, makes no fewer than fifteen further references to Cid Hamet Benengeli as the author."†

It will be seen that there are nineteen references to "Cid Hamet Benengeli" and that in Vol. 1, Book 2, Chap. 1, we are told that Don Quixote was written by Cid Hamet Benengeli.

Who was this mysterious author referred to as "Cid Hamet Benengeli?"

In the second part of the Book, Chap. 2, Don Quixote says that Cid signifieth "Lord." The reader can make his own deductions as to the meaning of "Hamet." Ben Engeli probably means Son of an Englishman, so we get Lord — Son of an Englishman.

In the Second Part, Chap. 22, it says: "*The Translator* of this famous history out of its *original* written by Cid Hamet Benengeli," so someone has translated the work, the real author being Cid Hamet Benengeli.

In the Second Part, Chap. 40, it says: "be thankful to Cid Hamet, the author of the *original*," again telling us that the original author was Cid Hamet Benengeli and not Cervantes.

In the Second Part, Chap. 2, there is a reference to a *curious* author that caused the History of Don Quixote to be *translated into Spanish*, which tells us once more that the book was not originally written in Spanish but translated out of the original into Spanish by some curious author.

The First Part of the History of Don Quixote of the Mancha *in English* appeared in 1612, and is stated to have been published for

* In 1923 the Navarre Society published "The History of Don Quixote, translated from the Spanish by Thomas Shelton *from the first Edition, 1612-20.*" But they omit the Preface to the Reader of the original edition, without a word of explanation, which is a very high-handed proceeding, as the reader would have no idea that the original of the book contained a Preface which has been suppressed. The following references are to the Navarre Society's edition of 1923.

† Vol. 2, second part. Chap 1, page 3; Chap. 2, pages 17-8; 7, 19; Chap. 8, page 49; Chap. 24, p. 168; Chap. 27, p. 192; Chap. 28, p. 198; Chap. 34, p. 244; Chap. 40, p. 278; Chap. 44, p. 301; Chap. 48, p. 335; Chap. 50, p. 351; Chap. 52, p. 369; Chap. 73, p. 515; Chap. 74, p. 529.

Edward Blount, who was also concerned in the publication of The First Folio of The Shakespeare Plays, the title page of which says "Printed by Isaac Jaggard & Ed. Blount."

The First Edition of Don Quixote *in Spanish* was published in Madrid in 1605, and it is submitted that Francis Bacon wrote Don Quixote in English prior to this date and then employed someone to undertake the translation. The reader is referred to the Preface to Don Quixote, where we read "Though *in shew a father* yet in truth but a *step father* to Don Quixote." If Cervantes was the author he would not make such a statement, but if the book was written by someone else and fathered on to Cervantes then the statement that Cervantes was but a step-father of the work is quite correct. Later on in the Preface we find these words: "For I dare say unto thee that (although it cost me some pains to compose it) *yet in no respect did it equalize that which I took to make this preface* which thou doest now read." The author here states quite clearly that he has taken great pains in writing this Preface, but no one has apparently discovered why the author makes this statement.

Later on in the Preface we find that the author's friend with whom he is conversing says: "But now I see plainly that thou art as far from that I took thee to be as Heaven is from the earth." What does the author's friend mean when he makes such a statement?

Thomas Shelton is stated to be the translator of the English version published in 1612, but who Thomas Shelton was and where he was born or educated is not known. In fact, no evidence has yet been produced to show that there ever was such a person as Thomas Shelton. Even if there was, Thomas Shelton behaves in exactly the same way as the other masks of Francis Bacon. He is a mere shadow on the horizon of Literature; he appears, makes his bow, translates Spanish into perfect English, bows again, and then disappears off the stage of English Literature and is never heard of again.

When the first English Edition of Don Quixote appeared people commented on the excellency of the *translation*, not realising that it was really the original; the English original from which the Spanish book had been translated.

In the Preface to Don Quixote we find these words, "my pen in mine ear, mine elbow on the table and my hand on my cheek," which is reminiscent of "Thus leaning on my elbow," in King John and the statue of Francis Bacon in St. Michael's Church at Gorhambury, in which Francis Bacon is shewn sitting on a chair leaning on his elbow.

People consider that it is a pure coincidence that Will Shaksper is stated to have died on 23rd April, 1616, and that Miguel Cervantes is also stated to have died on 23rd April, 1616, but it may be that these identical dates were fictitious ones arranged by Francis Bacon to draw attention to the fact that Will Shaksper and Miguel Cervantes were his masks, having regard also to the fact that Will Shaksper is also stated to have been born on 23rd April—the chance that a man is born and also dies on the *same day* of the *same month* being very remote.

EDWARD D. JOHNSON.

XCIII.

NON TIBI SPIRO.



*Prævis est animis virus doctrina salubris:
Sic lusculeus fugit at porcus amaracinum.*

d s

Hoc sym.



Comminus ut pugnat jaculis atqu' eminus histrix.
Rex bonus esto armis consiliisque potens.



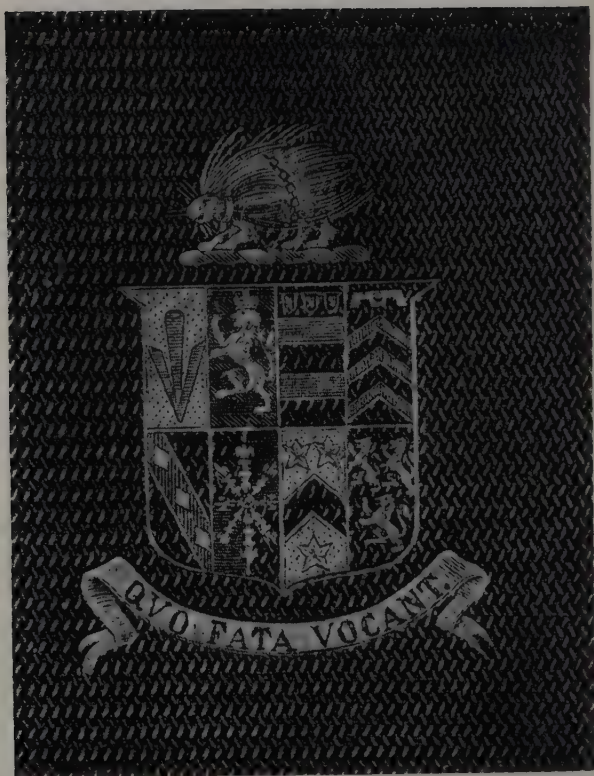
Ericium hic qui ceu gradientem con spicis uvam
Frugi sis & opes tu quoque linque tuis.

L
NON BENE CONVENIUNT.

58



Quid subus atque rosis? numquam mens ebria luxu.
Virtutis studiis esse dicata potest.



FROM A MEMOIR OF SIR PHILIP SIDNEY,
BY H. R. FOX BOURNE.

CORRESPONDENCE.

To the Editor, BACONIANA.

Dear Sir,

I was much interested in the discussion in the Letters to the Editor in the April BACONIANA concerning the frontispiece in the Spencer Folio of 1611. We must remember this design was first used in the 1598 Edition of Sidney's Arcadia and is repeated in the editions of 1613, 1622, 1623, 1633 and 1638. Naturally, the animal in the vignette at the top has the skin of a hedgehog or echinus, to suggest the crest of the Sidneys, but the head and snout are those of a pig. Bacon, the pig, is hiding under the skin of the hedgehog. Mr. Johnson mentions that the shepherd on the left has a bear over his head but fails to mention that he carries the "Ragged Staff," also the insignia of the Dudleys, and the shepherdess not only has the rampant lion above her but carries the sword of sovereignty. Both figures hold up or support the vignette. If you turn the picture upside down you will find a very fair reproduction of the Royal Crown under this vignette,—the crown Bacon was forced to renounce. This design is most interestingly used in the French Edition of the Arcadia of 1624. Printed in quarto, in three volumes, the picture is naturally reduced. The hedgehog is missing from the top, the shepherd carries the staff and a bear's paw, the shepherdess carries the head of a lion and the sword. The boar and bush, at the bottom are as large as in the folios. A ribbon is wound around the bush with the words "Tibi non spiro" on it. Mr. Russell says no botanist could identify this as a rose. I am sending a negative of a photostat from an emblem book showing this same design on page 103. I hope some one can identify it for me. Unfortunately, I found no note to show its origin, but I distinctly remember in the description of the emblem the word "Rosa" was used.

KATE H. PRESCOTT.

We reproduce the figure of Emblem 93, page 103, accompanying Mrs. Prescott's letter. The Emblem is taken from a collection title paged to C. Camerarius, M.D., probably from the edition printed in 1590; we have found the same Emblem in a copy dated 1605, which contains four centuries of Emblems viz.:—Plants, Animals, Flying Creatures and Insects, and lastly Sea Creatures and Reptiles. In this edition, Emblem 93 is on folio 95, not on folio 103 (numerical of Shake-speare) and is to be found in the first century dealing with Plants.

The plant at which the pig is pointing his snout is Sweet Marjoram, as indicated in the latin couplet at the foot of the emblem. In the second century dealing with animals, there are several emblems portraying a pig or boar; in one of them, No. 50, a pig is seen standing amongst roses scattered on the ground, and the text on the opposite page explaining the emblem has a reference to emblem 93 in the previous century.

This emblem is likewise reproduced as well as plates 84 and 85 picturing a porcupine and hedgehog respectively, thus proving that the draughtsmen of the period were well acquainted with both these animals and did not confuse them with boar pigs.

These plates demonstrate beyond a doubt that the hybrid animal in the Spenser Folio, Countess of Pembroke's Arcadia and other similar title pages, is not a porcupine and consequently not Sidney's crest, a reproduction of which is here given.—L.B.

56, Regent Street, Rugby.

8th August 1944.

To the Editor, BACONIANA.

Sir,

P. Pilate put a poser. What, indeed, is Truth? On my way to a discussion in Town, I picked up the July issue of BACONIANA at Chesham, Bucks., L.N.E.R. Station. Found it very interesting, backing my half-formed opinions with documented evidence.

During the discussion meeting, idly turning pages, I came on reference to Beverley Baxter's silly statements exposed. *Baxter was the speaker at my meeting*, putting a defence of the Tory Case and not having a happy time with an amused and critical audience. He gave vent to the same or similar half and quarter truths and no truth at all, which led you to wallop him. But I fear your gift to him of "New Views for Old" will be wasted. B.B. is incorrigible, and one

wonders about standards of literary and intellectual honesty so long as his kind infest Fleet Street!! Pardon my fun.

Seriously, your efforts aim to destroy legend or tradition, hence the refusal to publish your unorthodox views tending to lose trade at Stratford, even as Mahomet's new 'god' nearly destroyed the Black Stone god at Mecca, had not a compromise been effected to save trade and profit on the pilgrimages.

Pity is that people prefer gods to plain Truth, and dogma to experiment and research. The long-term solution is 'education to think,' not learning of 'facts.'

The same situation exists in 'Medicinal Science.' New (and yet old) evidence sweeps out of court the 'germ causation' theory, but the medicos treat symptoms as causes, and refuse hearing in Press and Radio to the unorthodox yet successful Health Theories treating disease as Nature's 'Spring cleaning' efforts to achieve harmony of cell functioning.

However, there are some who prefer to think and experiment, and speak truth.

More power to your elbow.

S. G. PAGE.

Woodcote,

Woodlands Lane,

Haslemere, Surrey.

To the Editor, BACONIANA.

23rd August, 1944.

Dear Sir,

I wish to challenge the accuracy of certain statements towards the end of the article "Shakespeare's Medical Knowledge," in your July, 1944, issue. From a quotation from Coriolanus (act 1, sc. 1) it is deduced that the writer must have been familiar with Harvey's theory of the circulation of the blood, which was not promulgated till after Shakespeare's death.

(Firstly, it should be pointed out that the quotation should begin

True it is (quoth the belly)

That I receive the general food at first

not "blood," as was printed by you—otherwise the whole point of the speech is lost—namely, the analogy between the distribution of food throughout the body and the distribution of food in the State; between the retention of food in the stomach and the accusation of unfair hoarding of food by the Patricians.)

The theory quoted is, in fact, not Harvey's theory of the circulation of the blood, but the older one, dating from 200 A.D. originated by the Roman physician, Galen, and which held sway till the advent of Harvey's work. Galen's theory stated that the blood flowed back and forth in the veins to and from the heart in a sort of tidal ebb and flow. The idea was still acceptable to the Elizabethan mind because it was an aspect of the macrocosm-microcosm analogy (which Shakespeare is employing here, identifying the heart with the Court)—that the human body was organised in the same way as the universe or the earth or the state on a small scale. Thus the veins performed the same function as rivers. For instance—

All in like wise as the blood of a man goeth and renneth by the veins
of the body all in like wise renneth the water by the rivers of the
earth The Mirror of the World—1480.

That much detail was already known about the action of the heart, and known sufficiently widely to have passed into the current poetic idiom is shown by the quotation:

Knowest thou how blood which to the heart doth flow
Doth from one ventricle to th'other goe?

JOHN DONNE—The Second Anniversary—1612.

The fact then that blood *moved* in the veins was commonly accepted before Harvey's work.

Harvey, however, took measurements of the volume of blood pumped by the heart in each beat and concluded that ebb and flow was impossible; he "began to think of a motion in a circle." This essential point—the circulation—is certainly not mentioned in the quotation from Coriolanus, nor is it necessary for understanding the analogy—in fact, it renders it less precise. The deduction that it was written after 1619 can therefore not go undisputed.

Yours, &c., E. MENDOZA.

The Editor, *BACONIANA*.

Dear Sir,

May I be permitted to welcome Mr. Comyns Beaumont to the contributors to *BACONIANA* and to congratulate him upon his extremely able article in the April No.?

Baconians everywhere will heartily endorse Mr. Beaumont's opinion that it is a matter of "paramount consideration . . . to establish beyond cavil the authenticity of the cyphers." "There is," he says, "even more prejudice against the word cypher than the biliteral. Yet they cannot be divorced. It is both or none."

The explanation of the greater prejudice that exists against the word cypher is, of course, the fact that no one, other than Dr. Owen, has any idea of the method of its operation, whereas Bacon himself carefully elucidated the biliteral cypher procedure in the *De Augmentis*.

But if Mr. Beaumont is right in his contention that if one cypher is wrong they must both be wrong it would seem that that is in fact the position, as, according to Mrs. Gallup, the deciphering of *De Augmentis* revealed the hiding-places of the manuscripts to be in the tombs and monuments of the supposed writers (vide *BACONIANA*, Oct., 1911, p. 249), whereas, according to Dr. Ward Owen's word cipher, they are at Chepstow Castle or in the bed of the Wye!

Yours faithfully,

H. BRIDGEWATER.

P.S.—Mr. Beaumont's article on the Donnelly cypher in the July No. further complicates matters, as, if Donnelly is correct, Bacon's father was Sir Nicholas Bacon, whereas according to Mrs. Gallup he was the Earl of Leicester.

THAT LONG WORD.

As the World Wags:

Mr. Rushton's letter in the issue of Sunday, June 3, calling attention to the long word "honorificabilitudinatibus," certainly did start something. His sly questions as to the meaning of this word found in "Love's Labor Lost," and as to how Shakespeare knew what the word meant and where he got it would not be likely to be asked by a person wholly uninformed in the premises. As to where Shakespeare got this word, not a little may be said. It occurs in the "Complaynt of Scotland," published at St. Andrew's 50 years before "Love's Labor Lost" appeared.

Before that it was used in a charter of 1137, "De Gestis Henrici VII." Before that it is found in a Latin dictionary entitled "Magnae Derivationes," according to the "Catholicon" of Giovanni da Genova. The Latin dictionary referred to was never printed, having been written before the art of printing was known. Shakespeare, therefore, could hardly have gotten the word there. It is equally improbable that he found the word in the "Catholicon," for that work was in the Italian tongue (published about 1500) and Shakespeare did not know Italian. Did he? So it would seem that the only place that Shakespeare could have found this tongue twister was in the "Complaynt of Scotland," published about 1548, when Shakespeare was still young.

Mr. Rushton was shooting fairly straight when he asked The Herald readers how the "bard of Avon" knew the meaning of this word. How did he know it? What does it mean? There's the rub! I wonder if Mr. Rushton could be induced to give us his ideas.

Boston.

DANIEL J. GALLAGHER.

The Boston Herald, Sunday, 3rd June, 1906.

BOOK REVIEW.

THE IMMORTAL MASTER. By ALFRED DODD: *Rider*, 10/6.

Those who have enjoyed the study of Alfred Dodd's edition of Shakespeare's Sonnets will be glad to have his new book, "The Immortal Master," in which he relates the ways by which the original order of the sonnets was revealed to him. The whole book will be of interest to those who accept the reality of " . . . the converse of spirits and the secret communications between those unembodied and those embodied. . . ." as Robinson Crusoe expresses it

And for those who do not yet know this, there are two important chapters:—
1. The Age of Francis Bacon, showing how great was the need for secret writing in those days of disturbance and re-birth, and of Francis Bacon's great project for the reformation of life and language. 2. Realism: an argument for the use of new methods of search into truth and of the reality of what has been called the Supernormal. Then follows an account of the author's own research in this manner; from the first dream, certainly not of his seeking or expectation, in which he saw " . . . a number of pieces of paper spread before me. As I looked at them I saw they were *Shakespeare's Sonnets*. They had been cut separately and set out perpendicularly in columns of ten in consecutive order. I remember wondering who had cut up my book. . . . I became conscious of the figure of a man standing by my right side. . . . the left arm and hand of the figure moved across the table, a delicate aristocratic hand. . . . the long index finger pointed at sonnet number one, the first one in the first pile, and I heard the man's voice say, *There is no number one. We will find it.* His finger ran down the column until it reached the sonnet numbered Nine. He whispered 'Stop! . . .' The morning did not obliterate the vivid dream, the numbers were clearly remembered, and Mr. Dodd proceeded to act upon his "secret communication," cutting up a book of sonnets into separate pieces and re-arranging them as he had been shown. Working with a facsimile copy of the 1609 edition, he at once saw that the dream man's first statement, "There is no number one," was correct; there is no number above the first printed sonnet. The re-arrangement proceeded according to the dream instructions. Very naturally, as it seems, his previous, then dormant, interest in spiritualism was revived by this experience and he made inquiries, by proxy of London friends, through the best-known Mediums, for confirmation of what had been shown to him. It is well known that proxy sittings present many difficulties, but Mr. Dodd got some excellent results, his name not being told to the Medium, to whom, in any case, it would have been unknown. Finally, he came to London for personal confirmation, making an appointment, under a friend's name, with the deservedly famous automatic writer, Mrs. Hester Dowden, daughter of the distinguished authority on Shakespeare. Extracts from the writing are shown in facsimile, and, in spite of the Medium's entire refusal to accept the truth of what was written through her hand, the confirmation of the presence and influence of Francis Bacon was convincingly received.

Some private matters which are, in part, included in the book are obviously given as a verification, showing that the "converse of spirits" was rightly reported. Private affairs, which could be checked, were proved to be true, and therefore other matters, conveyed at the same time, could be accepted as valid.

The book is not only a discussion of the Shakespeare Sonnets re-arrangement, but the author says, " . . . the most important aspect of this book is its testimony to the truth that those we have loved and lost awhile are neither dead nor sleeping. . . . I can speak with authority on this most important aspect of Natural Philosophy to all those who are in doubt, despair or perplexity. . . ."

The book is well produced and well illustrated, but there are a few small misprints which have been passed in proof reading, the most serious of these is in the foot-note on page 70, where the portrait of *Miss Helen Duguid* is referred to as:—"See illustration, *Mrs. Helen Duncan*, and spirit photo," an unfortunate slip.

We commend the work to all our readers.

M.S.